Glossary of Frequently Used Terms in Balinese Music

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angklung, gamelan. Four (rarely, five) tone slendro gamelan often used in ritual contexts.
angsel. A sudden dance move or rhythmic accent often cued by standardized drumming patterns.
banjar. A traditional Balinese neighborhood association (meeting house) where community gamelan are stored and music rehearsals are held.
bapang. An 8 or 16 beat cycle typically outlined by the gong structure (G).P.t.P
calung. A single-octave mid-register gender that typically plays the pokok melody. Same as jublag.
cedugan. Balinese drumming style incorporating the use of a mallet in the right hand.
ceng-ceng. Hand cymbals.
calonarang. A traditional Balinese story of black-magic and witchcraft, good and evil, in which the malevolent Rangda figure confronts the benevolent Barong.
colotomic (form). A punctuated cyclic form outlined by various gongs.
Cudamani. A sanggar in Pengosekan, Bali, lead by I Dewa Beratha and I Dewa Ketut Alit.
dag. (D). Open right-hand stroke on the kendang wadon in cedugan style.
ding, dong, deng, deung, dung, dang, daing. Balinese solfege syllables for the full seven-tone pêlog tuning system.
dug. (T). Open right-hand stroke on the kendang lanang in cedugan style.
empat. Balinese term for interval distance between four keys on a five-tone gamelan. Roughly a fourth or fifth. Same as Javanese kempyung.
gambang, gamelan. Sacred seven-tone gamelan which served as a source for interlocking and melodic patterns in kebyar and pelegongan forms.
gambuh, gamelan. Ancient court ensemble including large suling flutes and rebab. A source for semar pegulingan melodies and drumming forms.
gamelan. Large traditional Javanese and Balinese musical ensembles, largely comprised of bronze percussion instruments but also including flutes, fiddles, and voices.
gangsa. A two-octave gender instrument employed for performing elaborating parts in many types of Balinese gamelan ensembles.
gender wayang, gamelan. An ancient Balinese gamelan consisting of two to four two-octave gender tuned to the slendro tuning system. Used to accompany the wayang dramatic form.
genderan. Texture in kebyar, pelegongan, and some other Balinese ensembles which highlights the gangsa instruments, excluding the reyong, kendang, and ceng-ceng. Often incorporating quotes or transformations of gender wayang styles and repertoire.
gending. Term for musical composition. Primarily used in Javanese contexts.
gilak. A short gong cycle associated with beleganjur and martial musics: (G). . . GP.P
gineman. An un-metered tutti introduction in several types of Balinese gamelan repertoire. In kebyar contexts often referred to as kebyar.
gong (G). Largest of the hanging gongs in gamelan ensembles.
gong gedeh, gamelan. Large bronze Balinese ensemble used for court, state, and temple ceremonies. Tuned to five-tone pêlog tuning.
gongan. A full cycle outlined by the stroke of the gong.
gupekan. Balinese hand-drumming.
jegogan. Lowest single-octave gender instrument in large Balinese gamelan ensembles.
kabupaten. Indonesian regency district. Headed by a bupati.
kantilan. Highest range two-octave gangsai instrument.
kapu. Left-hand slap-stroke on kendang wadon.
kawitan. Head, or beginning to a gending.
kebyar. To burst open. (1) Gamelan gong kebyar; (2) kebyar music style.
kempli (M). Mounted small gong used to mark beat or palet divisions.
kempyung. Term for a four-key interval on five-tone instruments. Often equivalent to a fifth or fourth. Primarily used in reference to Javanese music. Same as Balinese empat.
kendang. Barrel-drums employed in gamelan ensembles.
kendang tunggal. Improvised solo drumming.
keroncong. Hybrid Indonesian music employing a small ensemble of Western string instruments and singer. Both Western harmonic progressions and Indonesian melodies and rhythms are employed. Mostly performed in Java and the Moluccas.
klasik. Classic.
klentong (t), (+). Small vertical gong often used to mark mid-points in Balinese gamelan repertoires. Same as kemong.
kolotan. Melodic interlocking patterns in Balinese music.
kreasi baru. New creations.
kreasi lelambatan. Classical lelambatan composition arranged in kebyar style.
lanang. Male. Refers to the higher of paired kendang or gong.
lelambatan. (lit. Slow compositions). Repertoire of the gamelan gong gede often employing long, standardized forms and drumming.
LISTIBYA. Majelis Pertimbangan dan Pembinaan Kebudayaan, The Balinese Arts Evaluation and Cultivation Board)
lontar. Palm (borassus) leaves used for traditional Balinese inscription.
luang, gamelan. A sacred seven-tone pélog gamelan.
neliti. (Correct.) A Balinese term sometimes used to describe two-octave melodies.
ngubeng. A Balinese term sometimes used to describe static melodic textures.
ngucab. A dynamic swell.
norot. Kolotan form involving linear melodic forms, with both the polos and sangsih playing interlocking eighth-notes.
nyog cag. Kolotan form in which the polos plays eighth-notes on the beat, coinciding with the pokok tone, as the sangsih performs up-beat upper-neighbor tones.
ombak. (Wave.) (1) Acoustic beating, destructive interference produced by Balinese paired tuning. (2) Dynamic fluctuation. (3) Tempo fluctuation.
order baru. Suharto’s order, policies, goals, and administration.
panggul. Mallet. (tabuh).
payasan. Balinese term for musical elaboration referring to kolotan forms or unfixed neliti elaboration on rebab, trompong, and suling.
pelembongan, gamelan. Pre-cursor of gamelan gong kebyar originating in court and village contexts. Used to accompany legong, calonarang, and other genres.
pelestarian. Preservation.
pélég. Javanese term also used in Bali for the common Indonesian traditional seven-tone tuning system of unequal intervals as well as for various five-tone subsets such as pélog bem, barang (in Java) and pélog selisir, tembung (in Bali).
pemade. Two-octave mid-range gangsai instrument in large Balinese gamelan ensembles.
pengembangan. Development.
penggalian. Excavation, revitalization.
penggalian. (from awak, body). Used to refer to large and often slower middle sections in certain Balinese repertoires.
pengawak. A faster and often short section which typically follow pengawak sections in certain Balinese repertoires.
pengisek. Higher of the pair in Balinese paired tuning.
pengumbang. Lower of the pair in Balinese paired tuning.
penyacah. Single-octave gender, one-octave above the calung. Often performs single-octave version of ugal melodies.
PKB. Pesta Kesenian Bali. Bali Arts Festival. Annual festival held in Denpasar.
PKJT. Pusat Kesenian Jawa Tengah. The Central Javanese Arts Center.
pokok. (Basic, core thing.) Single-octave core melody often performed at quarter-note rate on calung. Typically an abstraction of the ugal melody.
polos. (Simple.) One of a pair of interlocking parts in kotekan patterns. The polos is typically more on-the-beat and more closely aligned with the pokok melody than is the sangsih.
rebab. Two-string spike lute used in Javanese and Balinese ensembles.
reformasi. The era of political change inaugurated after Suharto’s fall in 1998.
reyong. Large set of small horizontal pot gongs, typically played by four musicians.
reyongan. Reyong texture.
RRI. Radio Republik Indonesia.
saih pitu. Seven-tone pélog.
saih lima. Five-tone derivative of pélog.
sandhya gita. Modern Balinese mixed-sex vocal arrangements with gamelan.
sanggar. An Indonesian term referring to an arts organization.
sangsih. (doubt, different, complementary.) One of two interlocking parts in kotekan patterns. Often adding harmonic tones (often empat), and filling in the rhythmic gaps left by the polos. More often above the polos and off-beat.
sekhaha. Gamelan club.
slonding, gamelan. Sacred seven-tone gamelan with iron keys.
semar pegulingan, gamelan. Seven or five-tone pélog ensemble which performs arrangements of gambuh repertoire.
slendro. Javanese and Balinese term for common Indonesian five-tone tuning system with roughly equidistant intervals.
SMKI (KOKAR, SMKNI3). Indonesian High-School of the Arts.
STSI (ASTI, ISI). Indonesian Academy of the Arts.
suling. Indonesian end-blown bamboo flute.
tabuh. Composition or gending.
tari lepas. Set dances in the kebyar style.
topeng. Mask and mask dances.
triwangsa. High caste levels.
trompong. Set of small vertical pot gongs played by one to three musicians.
tut (T). High pitched right-hand stroke on the kendang lanang.
ubit empat. Four note kotekan pattern.
ubit telu. Three note kotekan pattern.
ubit-ubitan. Kotekan forms in which polos and sangsih coincide (either on the same pitch or harmonically) at regular intervals.

ugal. Large two-octave mid-range lead gender in large Balinese ensembles.

ujian. Recital, test.

wadon. (Female.) Lower of a pair of kendang or gong.

wayang. Javanese and Balinese shadow puppet theater.